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A CONCERT in aid of the funds of the School of Arms of the First Surrey Rifles was given on Wednesday evening, the 15th ult., in the Drill Hall, Brunswick-road, Camberwell. The principal vocalists were Miss Ellen Glanville (who was highly effective in Macfarren's song, "The beating of my own heart;" and the popular "Il Bacio"), Miss Holland, Privates Dunkley and Croft, and Mr. Belcher. The solo instrumentalists were Mrs. Charles Ernest (Pianoforte), and Mr. Clay (Cornet). There were also some excellent recitations by Mr. H. J. Dakin. The concert was thoroughly successful.

An Evening Concert was given at the School for the Blind, St. John's Wood, on the 18th ult., in aid of the funds of the charity. Among the vocalists were Miss Pringle, Miss Bycroft, Mr. D'Este, Miss McQuire, Miss Scratchley, and Mr. E. Barnes. The three last received well-deserved encores in their respective songs. We must award especial praise to Miss Baillie (the Pianist), whose performance of Benedict's Fantasia "Erin," was highly successful. The blind pupils performed a Christmas Madrigal by Ions, "The Wintry winds," and Stevens' Glee, "From Oberon in Fairy land;" being encored in the latter, they substituted "The Dream," by Miss Stirling. The precision with which these latter pieces were sung gave evidence of the careful training the pupils had received from their indefatigable and talented master, Mr. Edwin Barnes, who officiated as conductor on the occasion with his usual ability.

THE new Concert Hall at Brighton has been formally opened with a Festival of considerable importance. *Elijah* and the *Messiah* were the principal works given; and at the miscellaneous concerts, Benedict's *St. Cecilia* and Rossini's *Stabat Mater* were included. The vocalists were Madame Lemmens-Sherrington, Madame Sainton-Dolby, Miss Rose Hersee, Miss Julia Elton, Fräulein Mehlhorn, Madlle. Angèle, Madame Rudersdorff, Madlle. Drasdil, Mr. W. H. Cummings, Mr. George Perren, Mr. Santley, and Mr. Lewis Thomas. The performances were under the able direction of Mr. Benedict; and the Festival, which lasted two days, was highly successful.

THE Choral Class of the City of London College, Leadenhall-street, under the direction of Mr. F. M. Wenborn, gave a concert before a large audience at the College, on Thursday evening, the 19th ult. The solo music (sustained entirely by members of the class) was very creditably performed; and some unaccompanied quartetts by the director and others, were especially well-received. The choruses and part-songs were also carefully sung; one with a *Jubilate* by concealed singers, being very effective.

POPULAR readings, interspersed with music, appear to be on the increase. Notices of two which have recently taken place, have been forwarded to us; the first at the Lecture Hall, Greenwich, and the second at the Public Hall, Croydon. At each of these the musical portion of the entertainment was under the direction of Mr. Joseph R. W. Harding, whose singing is spoken of in the highest terms. Two of Mr. Harding's professional pupils—Madlle. Faviere and Miss De Lacy—also met with the utmost success in their vocal solos, the report furnished us stating that "nearly all the music was encored." If this were really the case the programme must have been unusually short, or the concert unusually long.

THE Festival of the Consecration of the Church of St. Mark's, Notting-hill, was celebrated on Wednesday, 27th November, when a full choral service was given in the evening (for the first time since the erection of the church), under the direction of Mr. E. W. Wheeler, the talented organist and choirmaster. The choir, assisted by many gentlemen from St. Mary, Haggerston, and other church choirs, numbered between 60 and 70. The service was well intoned by the Rev. E. K. Kendall, the esteemed incumbent. Goss's Anthem, "Stand up and bless the Lord," and the hymns "Urbs Beata," "O Para-

dise," and "The Pilgrims of the Night," were sung by the choir with great feeling and effect, the congregation joining in the hymns. The Offertory was devoted to the Organ Fund.

THE Chalk Farm Choral Society held its first meeting on the 18th ult., at the Albert Hall, Winchester-street, Malden Road. The principal vocalists were sopranos, Miss Smith and Miss F. Pavay; altos, Master Smith and Miss Bussett; bass, Mr. Charles Pavay. All the solos were most efficiently rendered, and many of the choruses were re-demanded. Mr. J. A. Drage conducted with his usual ability.

WE understand that the collection at the late Hereford Festival amounted to £1410 5s., being nearly £100 more than was ever previously obtained at either of the three Cities.

MR. BRINLEY RICHARDS gave a Pianoforte Recital at the Hanover-square Rooms on the 10th ult., when he performed an excellent selection of music. The first part of the programme was devoted to the compositions of various writers, and included Beethoven's "Sonata Pathétique," two of Henselt's light pieces, Professor Bennett's "Genevieve," Weber's Grand Polonaise (Op. 50), Handel's "Harmonious Blacksmith," &c. The second part consisted exclusively of the concert-giver's compositions, interspersed with some of his highly popular arrangements. All these were performed with a brilliancy of finger and a fluency of execution which made us wonder that Mr. Richards is so rarely heard in public. The room was well filled, and the applause liberal and enthusiastic.

MR. HENRY LESLIE has issued a preliminary prospectus of his new season which promises well, and will delight all who watch the slow but sure progress of high class music in this country. Amongst the unaccompanied works, selections from the compositions of Sir Henry R. Bishop, and several of Mendelssohn's Part-songs for male voices are included; and the orchestral concerts will be almost exclusively devoted to the works of the great masters. Mozart's *Vesperæ di Dominica*, Cherubini's *Inclina Domine* (a hymn for soprano solo, orchestra and chorus), Mendelssohn's music to *Antigone* and *Edipus*, Bach's Mass in B minor, and many other compositions, will be either performed entire or selected from; and one of the principal orchestral attractions will be Mendelssohn's *Reformation Symphony*. The concerts will commence early in February.

MR. A. LAWSON, the Scottish vocalist, gave an entertainment at the Concert Hall, Store-street, entitled, "The songs of Scotland," on Thursday, the 28th November. The first two parts comprised songs written by Burns. Mr. Kilner most ably assisted at the pianoforte, playing the accompaniments with great taste and feeling.

MR. HENRY BAKER, of New College, Oxford, has recently received the degree of Bachelor of Music.

MR. T. H. WRIGHT, the eminent harpist, gave two lectures on the "History of the Harp and its Music," at the London Institution, on Monday evenings, November 25th and December 2nd, before crowded audiences. The lectures—which contained some highly interesting information respecting the origin and history of the instrument—were listened to with the utmost attention; and the illustrations on the harp, by the lecturer, were received, as they deserved to be, with frequent marks of approbation. The vocal music was given by Mrs. Harriette Lee with much effect; and several songs (amongst which was one by Mr. Wright, called "The Blind Harper") were enthusiastically encored.

Reviews.

Schubert's Works, edited by CHARLES HALLE. (Chappell and Co.)

FRANZ SCHUBERT, born in 1797, and dying in 1828, is even yet chiefly known to the general public as a

composer of *lieder*—of those exquisite vocal settings of German songs and ballads which convey a world of feeling and sentiment in the compass of a few pages occupying but little larger number of minutes in performance. As a song writer, embodying the very essence of the romanticism and national sentiment of the German character, Schubert stands pre-eminent; but his reputation even in this respect was of slow growth—his brief life was passed contemporaneously in immediate neighbourhood with the giant Beethoven, whose grand and universal genius necessarily eclipsed a light which, bright though it was, had caught a large share of its illumination from that glorious source. Both Beethoven and Weber, however, specially and nobly as they have illustrated German song, must yield to Schubert as representative of the poetry and romance of that nation as exemplified in the form of the *lied*, or chamber-song. Of the four or five hundred of these exquisite pieces that Schubert has left, but a comparative few were known for some years after his death; and the prices which he received for some of them, during his life, are among the cruel injustices to genius, of which the history of literature and art furnishes so many bitter examples. His Op. 1, “Der Erlkönig,” brought him a few paltry shillings—the price of a moderately good dinner—twelve books of his now priceless songs, containing that already specified “Der Wanderer,” “Gretchen am Spinnrade,” &c., brought him altogether but some £80; while the “Wanderer,” alone, it is said, since his death, has realized nearly £3,000. The enormous quantity and exquisite beauty of Schubert’s songs were long considered a marvel, especially in reference to his brief career; but a greater marvel still has been gradually dawning on the world of music—this man of genius, who died so young, had found time during his brief existence, to produce a multitude of instrumental works of all forms, besides those songs by which alone he was for a long time celebrated—and not only instrumental works, but also operas, cantatas, and masses which are not even yet known to the general public. It is true, much of his pianoforte music has been published for some years both in Vienna and Paris, and some of it has been partially made known thirty years since by that noble enthusiast Franz Liszt; but the English public owe their knowledge of works which rank next to those of Beethoven in poetical idealism and imaginative romance, chiefly to the recitals of Mr. Charles Hallé, and the performances of that gentleman and Madame Arabella Goddard at the Monday Popular Concerts. The ten grand sonatas of Schubert, the one fantasie-sonate in G, and the fantasia in C, are all on a grand scale of form and development worthy of Beethoven, and approach nearer to that grand model than any similar works by any other composer. In some qualities, such as purity and nobility of style and ideal grace, Schubert’s pianoforte music is very nearly akin to that of Beethoven—only in the expression of those vaster and profounder emotions, and in the concentrated grandeur and power in which Beethoven stands alone in music, do the pianoforte works of Schubert fall below those of the greatest of all composers for that instrument. If Beethoven be considered as the Shakspere of pianoforte music, Schubert must rank as the Spenser, there being points of analogy and contrast between the two composers similar to those which may be found between our two great poets in the rich luxuriousness and diffuse imagery of the one, and the grand exaltation and terse vigour of the other. It is needless here to particularise the beauties of the ten great sonatas of Schubert, each of which is a masterpiece of musical genius—or to specify the merits of his four impromptus; that in B flat, with its exquisite melody and series of variations, being now well known. All we need do is to record the appearance of this new edition of these works, well printed, and enhanced with some valuable indications of the fingering by that master of mechanism, Mr. Charles Hallé.

Lieder ohne Worte, Eighth Book, Op. 102. F. MENDELSSOHN BARTHOLDY. (Novello, Ewer and Co.)

It is now more than thirty years since Mendelssohn originated the type of a charming form of instrumental art, which has since found so many imitators. The earliest mention of these exquisite gems in Kietz’s catalogue is (under the date of 1830) of the “Gondel-lied,” which forms No. 6 of Book 1.

There are no greater evidences of Mendelssohn’s marvellous facility in production than are to be found in his *Lieder ohne Worte*—many of them struck off during a brief interval of waiting between one engagement and another, yet all impressed with that distinctness of character and completeness of finish which only the mind of a clear and original thinker and the hand of a finished and ready artist can bestow. The large number (forty-eight) and infinite variety of these pieces (more still remaining in manuscript)—the definite conception and happy manifestation in each of high sentiment and graceful fancy, place the “Songs without words” apart from all other examples of the smaller forms of Pianoforte music. Small they certainly are in literal extent, occupying in some cases but a single page, in few instances more than two pages, but great and original genius and clear thought can manifest itself in the smallest as in the largest compass—a miniature of Oliver’s on its tiny disc of ivory may possess as much character and beauty as a grand picture spread over the broadest canvas. Such is the case with these exquisite musical miniatures of Mendelssohn. To hear them rightly interpreted is somewhat like looking into the magician’s drop of ink, which reveals to the beholder a world of space and a whole history of events in the course of a few seconds. And truly Mendelssohn was a magician, whose mighty power was never more specially manifested than in the few drops of ink with which he fixed upon paper those little worlds of musical idealism the “*Lieder ohne Worte*”; another book of which has just been issued by the publishers of the former series, to gladden all who are accessible to the highest and best musical influences. The present book may compare with any of the previous sets of six “*lieder*” in interest and variety. No. 1, in E minor, dated “London, June 1st, 1842,” is an impressive outburst of troubled grief, the *Cantabile* of the melody beautifully contrasted with the restless syncopation of the accompaniment, in this respect similar in character (although utterly unlike as a whole) to number 2 of book 3. The second *lied* of the set before us, an *Adagio* in D major, is a piece of subdued yet intense religious feeling, sublime in its elevation, while beautiful in its expression. No one of the previous forty-two *lieder* transcends this in elevated sentiment. No. 3, “*Presto*” (December 12th, 1845), has all the rapid incessant impulse of a “*Tarantella*” movement, sparkling throughout with that refined vivacity which both Mendelssohn and Weber peculiarly excelled in. The exquisite charms of this piece has been sufficiently proved by its invariable encore at the several performances of these *lieder* by Madame Goddard and Herr Pauer. No. 4, “*Un poco Agitato*,” in G minor (February 4th, 1841), is full of pathetic beauty, the melody accompanied throughout with that form of *arpeggio* passage of which Mendelssohn made such frequent use in composition and performance. No. 5, in A major (Leipzig, December 12th, 1845), reminds us somewhat of the same composer’s two-part song, “*May Bells*,” in the gentle and tender gladness of its expression—less demonstrative than No. 3, it is equally beautiful in its calm joyousness. This has also generally been encored in public performance. No. 6, “*Andante*,” (London, July 5th, 1842) is a striking proof of the power of genius to assert itself through the simplest materials. This piece is as easy in mechanical execution as a lesson for beginners, while it embodies a depth of religious sentiment and a melodic beauty that require musical feeling and intelligence of a high order on the part of the performer to realise. Each of these six new *lieder* will be found full of interest and beauty, and the entire book worthy of comparison with its predecessors.